

tered, as of old, in Greece and throughout medieval Europe, and honoured, as in modern France and Germany.

Mr. Vernon's noble bequest, which has made the provision of another building for the national collection absolutely necessary, will change its character, and lead to other valuable additions of modern works. A catalogue of the pictures now in the National Gallery, by Mr. Wornum, deserves great praise, and will tend to disseminate knowledge, and by assisting to form a correct judgment, will improve public taste.

The Chantrey Bequest, when it comes into operation, will soon provide a noble collection of works of art for the people; and another valuable collection would be formed by the diploma pictures of the Royal Academicians, if there were such a place to exhibit them in as would induce the members to send a work they would not be ashamed of.

The value of such collections in an educational point of view, and the importance of leading the general public to their examination, can scarcely be overstated. Fine pictures are dumb poetry, and may be made to exert no small influence on the national mind. Moreover, if we produce an appreciating and discriminating public, we shall force our artists to advance in a corresponding degree.

ARCHITECTURAL NOTES IN MANCHESTER.

In a former volume of *THE BUILDER* we recorded the impressions which a visit to Manchester, after an interval of a few years, had occasioned, and mentioned instances of good design in architecture, such as might be deemed remarkable in a town in which correct taste in art had been singularly deficient. It had been matter of wonder to many, that where beauty of form and colour in manufactured articles might appear to be most important objects of attention, the education of designers was neglected, and that thousands of pounds annually should be spent in procuring patterns from France, and yet the example of Lyons not followed.—At length the accidental visit of Haydon to Manchester, and his enthusiastic appeals, resulted in the formation of a school of design. For several years, however, the institution cannot be said to have been of much service; many manufacturers were hardly aware of its existence, and few seem to have known how much art had to do with their own occupations and the prosperity of the town.

Painting had long been the only one of the arts which can be said to have met with attention, but, even in that, there is great reason to doubt whether the true love and knowledge of

art existed. It was the custom for some of those industrious dealers, who have on sale works of every artist that ever painted, to visit Manchester, amongst other places, and here many "undoubted originals" were readily disposed of. In this way "the original picture of the 'banished lord,' by Sir Joshua Reynolds," was once included amongst similar treasures, and no doubt found a purchaser, at a price which would be cheap for the picture in the National Gallery, but was dear for any copy. Exhibitions of paintings by the old masters, nevertheless, alternated with those of modern artists, and the fortunate possessors of works "by Titian" or "Correggio" had no idea that some who visited the exhibition had seen any similar paintings in the galleries of Italy. Still, Manchester has been by no means singular in this desire of accumulating every thing that bears the name of a great artist, and the mistake, whilst more excusable there than in many other quarters, has further to be set against it the fact that an exhibition of paintings by modern artists was supported for several years, under great disadvantages. But, during all this period, architecture had few opportunities of developing itself, whilst, as throughout England, the extraordinary fallacy, it now appears, was prevalent, that the art had no means of expressing itself except through the medium of the orders. The architects of this day are men of a different kind from those who immediately preceded—notwithstanding that the education of the architect still requires more carefully to be provided for; architecture is becoming a subject of popular interest, and we cannot ascribe a circumstance to any one town, which was equally observable in the metropolis. It could not be wondered at, that the popular notion of an architectural design should be always an arrangement of columns, when architects did nothing to shew the fertility of other resources.

Even in Manchester, until recently, several buildings of about a hundred years old could be met with, having the door and window-dressings of Italian architecture, and in which much might be discovered superior to the version of the Grecian style, lately and for so long in use. Now that the value of the details of the Italian school, and the true spirit of Grecian architecture, have become generally understood, we are surprised that mere holes for light, or window-dressings ill-designed, could have entered into the scheme of the same building, which displayed a portico from the temple on the Iliacus, or a steeple crowned with the monument of Lycivates. "Grecian purity" and "simplicity" were constantly the desired results, but their attributes not being understood, porticoes were transcribed wherever they could be put, and, for other features, design was feared, as it now is, in Gothic architecture, and a negation of art was the consequence. Of such buildings, Manchester contains many examples, without having, till later date, any important building, that might influence towards a better system, and perhaps something is due to architects from other places for having first induced the change now apparent.

For a time, indeed, architecture seemed to retrograde rather than advance. Harrison, of Chester, who designed the Exchange and the Portico New-room, had been, we believe, one of the first architects who practiced extensively the Grecian style; and we are inclined to agree with the opinion held as to his ability, which later changes in taste may have altered with many. He was, perhaps, not sufficiently well acquainted with the Grecian style, or he would have rejected some forms, which the knowledge of those which were better would have taught him to avoid; but he was far more of an artist than some who succeeded him. It might be said of him as of many a great man, he lived a few years too soon. Goodwin, too, was an architect to whom Manchester is much indebted. In the Townhall, and in several churches, we find much that might illustrate our remarks upon the proper value of Grecian architecture, or would extort praise even from many who are not tolerant of modifications of Gothic detail. But the works of other architects, up to within a recent period, are by no means equally meritorious.

Mr. Barry's Royal Institution was at this time a building calculated to set the architects of Manchester thinking for themselves. Scarcely any of its details were to be found

in 'Stuart's Athens,' and yet the building is more completely Greek than many others claiming to be so. Still matters relapsed into their old state, although the Bank in Spring Gardens was commenced from designs by T. W. Aikin, then of London, and was the most complete change yet attempted. This architect was for some years subsequently a resident in Manchester, and erected many buildings in the neighbourhood.—About ten years since, the Athenæum was in progress: it is well worthy of the architect of the Reform Club, and, though with less decoration, to our conception, in some respects surpasses that building. No doubt it did good service with those who were then learners in art, and who have since done so much to render the town what it now is.

We have before given credit to the architects of Manchester, now surprisingly augmented in number, for a complete change in the appearance of the town, and also to the inhabitants themselves, for having engaged professional assistance for a class of buildings, in which it is not always thought that art can find place. For the proof that warehouses may be designed of a character in accordance with their purpose, and yet without any absence of the graces of art, we need not now point exclusively to the commercial cities of Italy. It has been manifested in Manchester, that a town where large warehouses are constantly being commenced, is indeed in a favourable position for acquiring an appearance of elegance in its "street architecture,"—a department of the art respecting which we once intimated an opinion, that correct principles had yet to be discovered, supplementary to the merit of particular buildings. We do not mean to imply that the difficulty has been solved in Manchester any more than here, where it has been attempted. Still, in London, every attempt to regulate the heights of buildings, and the general effect in streets, has been accompanied by a strange want of skill in designing the details of elevations, and shop-fronts seem to present difficulties which are almost insurmountable.

Perhaps the best warehouse erected in Manchester since our previous visit is that belonging to Mr. Gardner, in Bond-street, by Messrs. Travis and Mangnall. Indeed, we cannot now call to mind, in any other work erected lately, an example of the combination of brick and stone, so happy as in this design. The building is of four stories, besides the basement, which is considerably elevated. Brick pilasters, occupying the height of the three upper stories, and supported by a stone basement, form the principal decoration. All the apertures are semicircular arch-headed, in two orders, so that by recessing the window aperture half a brick, a stone impost, plain console, and plinth, are inserted in the outer face. In the top story, which is much lower than the others, there are two windows in each space between the pilasters, all the other stories having one window. The cornice, which is without break, is ornamented with dentils, and is well designed, but might perhaps have been improved by greater projection. The upper stories are separated by plain string courses carried round the pilasters, and supported in the intermediate spaces by projecting bricks. The portion of the basement story above the ground line is of massive character, and the ground story forms a continuous arcade, with moulded impost capitals and bases, separated from the story above by a cornice. In the three upper stories, the cornice, the coin stones, string courses, consoles, imposts, and pilasters, are of stone; the pilasters, arches, and other parts, of red brick. In the ground and basement stories nearly the whole is of stone, except the spandril spaces, and the use in these of brick, made manifest the advantage of the combination, in place of constructing the whole of stone, as usual in brick and stone buildings.—Messrs. Falkner's retail establishment in Bridge-street, is also worthy of being mentioned as a successful example of the combination of brick and stone. The front consists of three stories, surmounted by a stone cornice, under which is a range of small arched windows, grouped three and three. In the two other stories are Venetian windows with stone dressings, the centre light having a semicircular head. The doorway has a large arch springing from columns. The window lights are of disproportionally length;

* The *Art Union Journal* of the present month contains, with much other interesting matter, a detailed account of the exhibition of works of the British school. The editor remarks: "There was no doubt that the public will hail with some interest the announcement of the Minister that it is his intention to meet the spirit of this great gift by asking for a grant of money for its proper reception. No matter where the site may be—either as an addition to the new palace at Westminster, in Hyde Park, or in the Green Park, somewhere a National Gallery must be erected; and England will no longer blush when reference is made to her vast wealth, and the little of it that goes to educate her people. There can be no little question that the whole of the existing structure to Trafalgar Square will be given to the Royal Academy; and that, consequently, we shall see an end to the present system of housing at the annual exhibitions; the design-room will be what it always ought to have been, a closet in which there shall be a clerk to answer questions; while the floor and the ceiling will come to be places for the condemned. For this, as well as for his glorious collection of pictures, we shall have to honour the name of Robert Vernon—a benefactor to see yet unborn."

** Descriptive and Historical Catalogue of the Pictures in the National Gallery, with Biographical Notices of the Painters. By Ralph N. Wornum, revised by C. L. Eastlake, R.A. 1857. The edition now issued is the second. It may not be surprising to the reader to compare the number of pictures in the National Gallery with the number, according to the published catalogue, in the several principal national collections in Europe. In Rome, in the gallery of the Vatican, there are only 33 pictures; in that of the Capitol there are 92; at the academy of St. Luca, and of Venice there are in each about 80; in the Stadel Institute, at Frankfurt, there are about 200; at Naples, there are 270, exclusive of the ancient paintings from Pompeii and Herculaneum; in the Berlin Gallery, recently established, there are about 1,200 pictures; in the new 'Imperial' at Munich, there are about 1,200; in the gallery of the Vatican, there are only 33 pictures; in that of the Prado, at Madrid, there are 1,000; and the collection at Vienna, there are upwards of 1,200, and about 200 in the Pitti Palace. At Amsterdam, there are 200; at the Louvre, in the Museum, there are 200, and 175 in the King's collection. The collection of Antwerp contains between 200 and 400; but they are not yet catalogued. There are, in the Louvre, exclusive of the Spanish pictures, in the Museum of the Prado, at Madrid, there are 1,000; and the collection of pictures in the Louvre, exclusive of the Spanish pictures, in the Louvre, there are about 2,200 works of art, chiefly paintings, and almost exclusively illustrative of French history. The Borghese Gallery, at Rome, which is the best and largest private collection in Europe, contains, according to Weichholt, about 1,200 pictures. In the Lycæum Gallery there are 140; in the collection of the Duke of Sutherland, 200; in the Bridgewater Gallery, belonging to the Earl of Ellesmere, there are 116. The largest private collection in England is that of Burlington House, Northampton-square, belonging to the Marquis of Exeter, in which there are upwards of 600 pictures.